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Vol. 1

1902

No. 5

The MARK HOPKINS INSTITUTE REVIEW OF ART



AN ILLUSTRATED MAGAZINE
PUBLISHED BY THE SAN FRANCISCO
ART ASSOCIATION AT
SAN FRANCISCO CALIFORNIA

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CAR BUILDING is art, as well as picture making, and to so equip and arrange a flying train as to keep about the traveler the comforts or luxuries of his home, requires skill, if not genius; the experience of years, if not the spirit which inspires.

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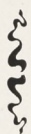
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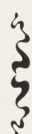
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THE MARK HOPKINS INSTITUTE

REVIEW OF ART

AN ILLUSTRATED QUARTERLY MAGAZINE EDITED BY

ROBERT HOWE FLETCHER

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MEMORIAL WINDOW

CALIFORNIA ART GLASS WORKS

In art circles recently quite a furor was created by the production of an Art Mosaic window, which, from an artistic standpoint, is far in advance of any in existence, excepting the creations of John Lafarge, and easily the superior of the best efforts of all other artists in Glass Mosaics.

This window is to be placed in the Columbarium in the Odd Fellows' Cemetery. Any description however well expressed fails utterly to convey to the mind the richness and beauty of this wonderful work of art.

The subject is three angels, kneeling in adoration. Their faces are almost divine. The earnest attitudes of prayer, the easy and graceful posing of the figures, the treatment of the background with its cloud effect and atmospheric distance, are wonderful. The handling of the draperies and wings in modeling, texture and color has never been equaled.

These figures are framed in a richly-wrought circle, which suggests a carved bronze. Outside of this is a wide rectangular border, on which is represented as an allegory of Life a pomegranate vine. Roots, stem, leaves, buds, flowers, immature and ripe bursting fruit are all handled with a skill and feeling that is marvelous. Art critics are mystified by the results that have been obtained.

With the exception of the faces and hands the entire window with all its gorgeous blending of color, its shading and modeling-perspective, lights and shadows, has been produced without the aid of painting. Nearly 5000 pieces of glass and an infinite amount of labor were consumed in its manufacture.

THE
JOURNAL
OF
THE
AMERICAN
MEDICAL
ASSOCIATION
PUBLISHED WEEKLY
CHICAGO, ILL.
1914

Subscription price, \$5.00 per annum in advance.
Single copies, 15 cents.



PENCIL SKETCH
BY L. P. LATIMER

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THE MARK HOPKINS INSTITUTE REVIEW OF ART

June
1902

An Illustrated Quarterly Magazine Published by the San Francisco Art Association

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PANEL OF CARVED PEAR-
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HOUSE DECORATION IN SAN FRANCISCO

SECOND PAPER

WHEN decorative art is applied to our homes it becomes doubly important. Indeed, it is surprising that so little serious thought is given to it by people who spend so much of their lives in houses. The nomad who lives under the blue sky with its sun and clouds, and moon and stars, and who has on either hand mountains and canyons, or hills and level plains, with their infinite decorations all in appropriate colors, need care little about the tent that is pitched for a day. But for us whose eyes are forever jailed within four walls covered top and bottom and who when we escape this confinement carefully screen the sky from view with hat, parasol or umbrella the consideration of form and color, which we call decoration, becomes very essential.

Of course, there are very few of us indwellers of a city who can afford to pay a trained artist to



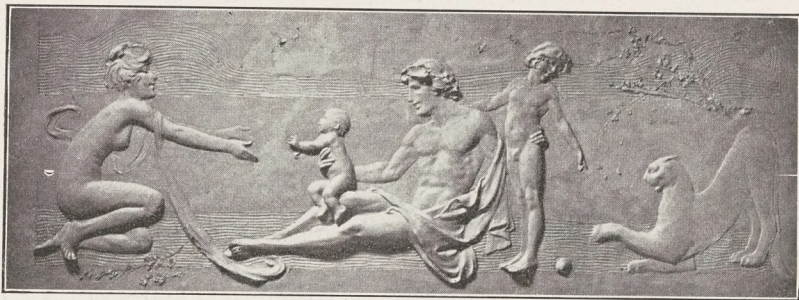
THE SPIRIT OF SPRING
BY ROBERT L. AITKEN

FRIEZE DECORATION
IN THE RESIDENCE OF
MR. CHARLES L. ACKERMAN

embellish our homes, but we can at least educate our children in a liberal understanding of the principles of drawing and painting for use in this direction in the future. Indeed the multifarious demands of manufacture and commerce of the present day require this much of their apprentices. But unfortunately the demands of home decoration are regarded by many as trivial and are allowed too often to fall into the hands of the artistically uneducated workman, or, what is worse, the artistically uneducated, but zealous, young person of the family. This latter and too common phase of domestic interiors reminds one of the biblical quotation "And the zeal of thy house shall devour thee," for this mythical beast which is said to have alarmed President Roosevelt when a little child, is running rampant in a good many of our houses.

In this age of competition, of anxious striving for daily bread by both men and women, the home should be a haven of peace and rest. When we return to it at night and close the front door behind us it should shut out the clangor and turbulence of the world and all that suggests it. Our tense muscles and nerves should relax and a soothing sense of rest and relief descend upon tired heart and brain.

How can this be if the colors on the walls are screaming at each other, if a fierce carpet glares at us, if the stiff furniture



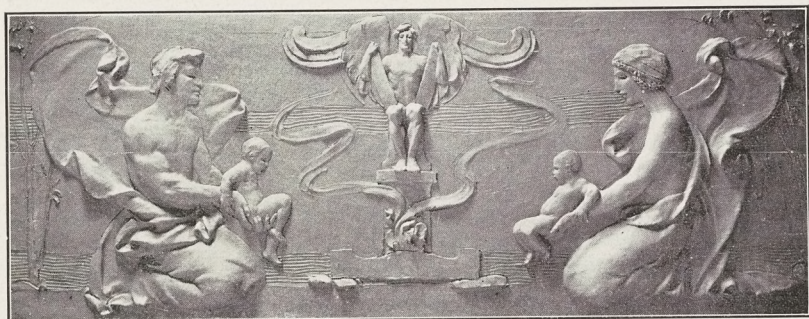
IN THE SPRINGTIME
BY ROBERT I. AITKEN

FRIEZE DECORATION
IN THE RESIDENCE OF
MR. CHARLES L. ACKERMAN

regards us with cold indifference as though we were intruding strangers and the ceiling threatens us with strange designs. There are some rooms we are always glad to enter and others we are always glad to leave, we rarely stop to ask why. If we did herein would be found the answer. Half the time the decoration of our homes is grinding on our nerves and we are not aware of it. We submit to it apathetically just as we submit to discordant noises that jar upon our senses. But these things create in time nerve derangements that help to make life a grievous burden and hasten the day of our physical undoing.

* * *

In order that a home may be entirely beautiful, as has been previously stated, it must first of all be well devised architecturally, and then decorated in harmony with its character. Ornamentation used to hide defective construction appears like gorgeous apparel on a deformed person, tending rather to exaggerate defects than remedy them. Nor should a simple, shapely body be so overloaded with ornamental devices as to destroy its identity. As to the splendid trappings of Mahmoud's horse which clothed him "as with a garment of gold and silver" we prefer the Arab steed with his natural adornment of mane and tail and glossy hide. The decorator's work should be in the nature of a happy thought, something that adds appropriately to the original conception. The final touch should be as complete and yet as delicate as the fabled rose petal that, dropped upon the surface of the brimming goblet of



THE FULLNESS OF LIFE
BY ROBERT I. AITKEN

FRIEZE DECORATION
IN THE RESIDENCE OF
MR. CHARLES L. ACKERMAN

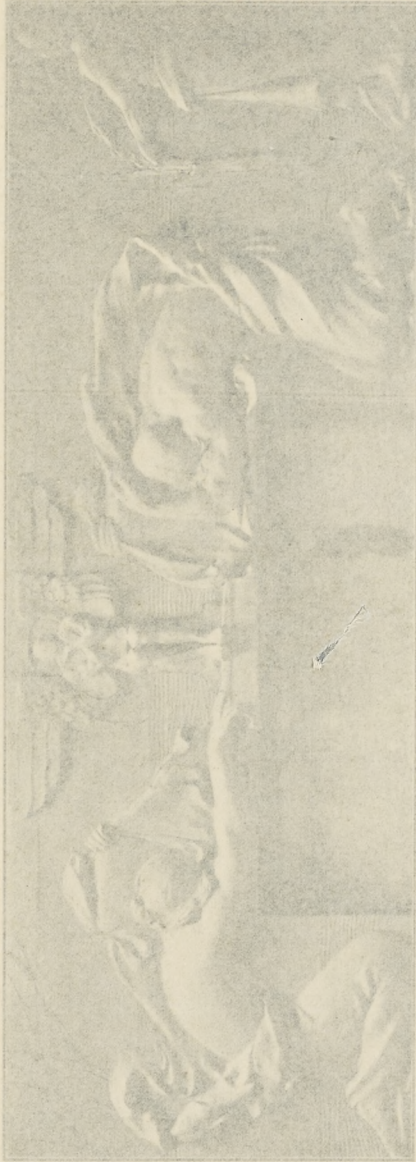
wine, floats without spilling a drop. It arouses in the mind of the spectator that pleased satisfaction of completeness, the sense that nothing remains to be added nor ought to be removed.

It would almost seem that perfect decoration could not be any other than it is, that the artist did not devise it, but rather found it (as Emerson says of the masterpiece), and put it there where it belongs, deserving little credit for his skill, which, as a matter of fact, we are rather inclined to look upon as luck.

There is the law of the three dimensions and the law of color and while it is true that here in San Francisco we occasionally shatter them, these experiences are gradually schooling us in the lesson of the eternal fitness of things. Indeed the decorative craft is a most fascinating one. It is a divine puzzle. There is but one right answer and a thousand wrong ones. Only the true artist may know the joy of divining aright. The rapture of a Bassanio when his guess wins for him the beautiful Portia is tame when compared to the soul-filling satisfaction of the artist who solves the enigma of his art. Equally bitter on the other hand is the disappointment when he fails—when he sees the work of many days of labor and many nights of thought, in place and knows that it is all wrong. The uninitiated may stand at his side and plaster his creation with praise but uselessly, for down it must come despite the protests of all the world—for is he not the Artist and does he not know, or rather feel, the inadequacy of it? And he can no more leave it in its place than shout falsehoods from the house top.

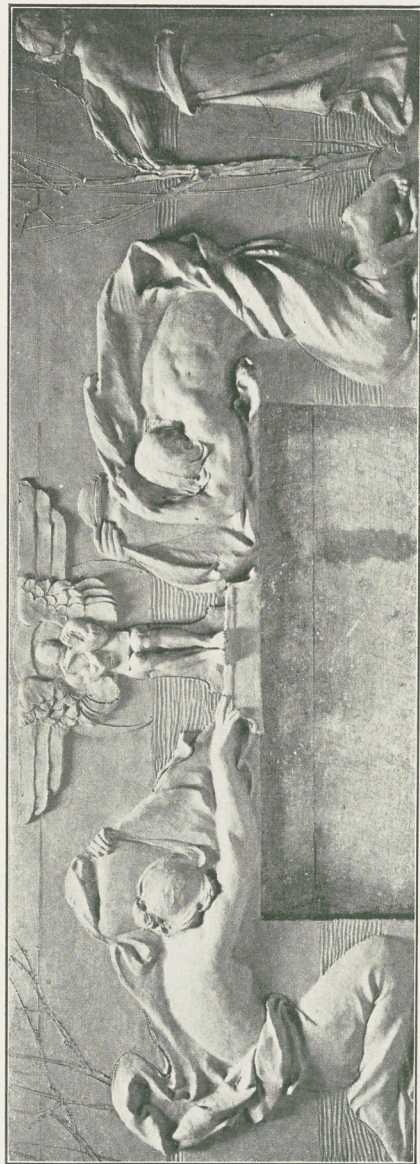
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THE BITTERNESS OF DEATH
BY ROBERT I. AITKEN



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FRIEZE DECORATION
IN THE RESIDENCE OF
MR. CHARLES L. ACKERMAN



THE BITTERNESS OF DEATH
BY ROBERT L. AITKEN

FRIEZE DECORATION
IN THE RESIDENCE OF
MR. CHARLES L. ACKERMAN

In addition to the limitations imposed by the personal equation, and by the laws of form and color, there are the limitations of texture. Each material has its own individual qualities and one may not treat them all alike. The idiosyncracies of wood are different from the characteristics of marble and the possibilities contained in iron are quite distinct from those awaiting the artist's touch in leather. This is well exemplified in a decorative frieze by Mr. Robert I. Aitken, for the dining room of the residence of Mr. Charles L. Ackerman, done in plaster. The architectural features of the room itself are simple and of a Greek fashion; the walls being paneled in carved ebony and the ceiling paneled and tinted in gold bronze, a chandelier of Pompeiian design depending from the centre. The hangings are of dark crimson leather, and the rugs are also of the prevailing tones of crimson, bronze green and black. The frieze is eight feet from the floor, four feet high and ninety feet in length. It is colored a rich gold bronze showing every detail and agreeing delightfully with its surroundings. The theme of Mr. Aitken's work is the four seasons. The first panel represents the Goddess of Spring attended by youthful Pans, a picture of joyous promise; the second fulfills this hint by portraying the gentle frolic of parents and children in which pastime the chetah, by nature so crafty and cruel, innocently joins; these two (see pages 8 and 9) are followed by a third, a pastoral scene, closing the series, the landscape of which continues throughout, gradually changing with the seasons and thus forming a chain in the sequence. On the east wall summer is depicted by a harvest scene, while on the south wall autumn is presented with the vintage and increasing maturity not alone of the fruits of the earth but of the human figures. Finally on the west wall is the winter season personified by a female form clasping a babe to her bosom as she bends over the embers of a fire which is being stirred into a blaze by a half-grown girl.

The sentiment of all the panels is well thought out, and is handled with delicacy, with marked conservatism and simplicity, which considering the medium of expression and the environment is most effective. Supplementing the light and graceful treatment of the general subject a deeper and more human note is added by the introduction of two panels, one in the summer frieze and one in the winter, representing respectively the Fullness of Life and the



THE SPRING EXHIBITIONS

The Spring Exhibition which opened at the Mark Hopkins Institute of Art on March 14th was the first of the regular exhibitions which will be held henceforward in the Spring. It embraced all mediums and was open for four weeks. It is, of course, intended that these displays shall be the most important of the year and representative to a certain extent, of the year's work in California.

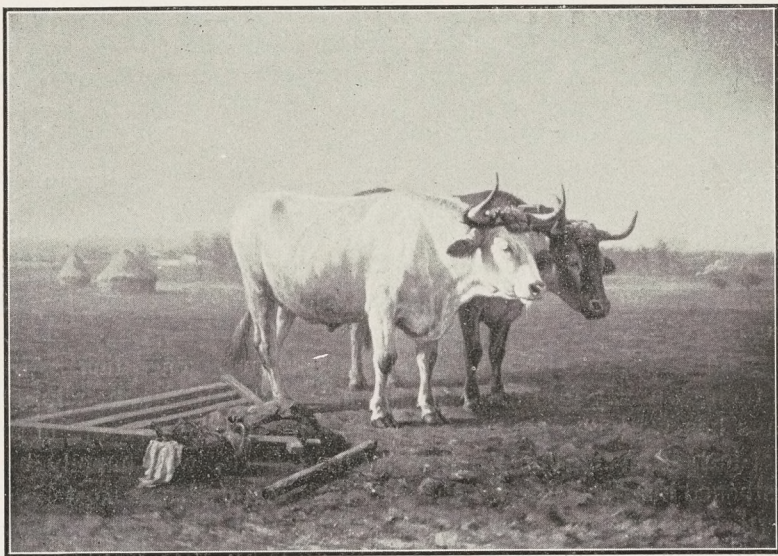
So far as the showing went for this reason it was complete in itself, but it did not go quite far enough since there were several well-known California painters who were not represented, a fact due in many cases to their absence from the city and engagements elsewhere.

But the Spanish have a proverb that a fallen house makes a wider view, a philosophical way of looking at your neighbor's effacement that has some things to commend it. On this particular occasion the public expected to see more canvases with the style of which they were conversant and about which they could speak with a comfortable knowledge come from long familiarity. Arrived of these they were forced to a wider outlook, and in this new field they were continually discovering new pleasure in other pictures; as a consequence a lively interest and much more animated discussion throughout the length and breadth of the exhibition than usual.

Not that it is to be understood that the new generation had it all their own way for there was the admirable Mr. Keith, who always has work to exhibit at the Institute, to the pleasure of an ever-increasing audience; and Mr. Orrin Peck, who happily has postponed his departure for Europe; both of these had most noteworthy pictures on the walls that drew their constant little crowd before them. Then there was a cattle piece by Miss Matilda Lotz on whose shoulders, according to a recent article on "Art in Paris" it is conceded that the mantle of Rosa Bonheur has fallen.

It is, perhaps, unnecessary to announce just exactly how many years ago it was that Miss Lotz had her studio here in San Francisco prior to her departure for Paris. It was in the old Court Building on Montgomery Street, a roof that also housed Miss Nellie Hopps and Miss Belle Osborn, Jules Tavernier, Julian Rix, C. D. Robinson, and others known to fame, but it is undeniably a long time ago. Nevertheless we still think of Miss Lotz as a Californian.

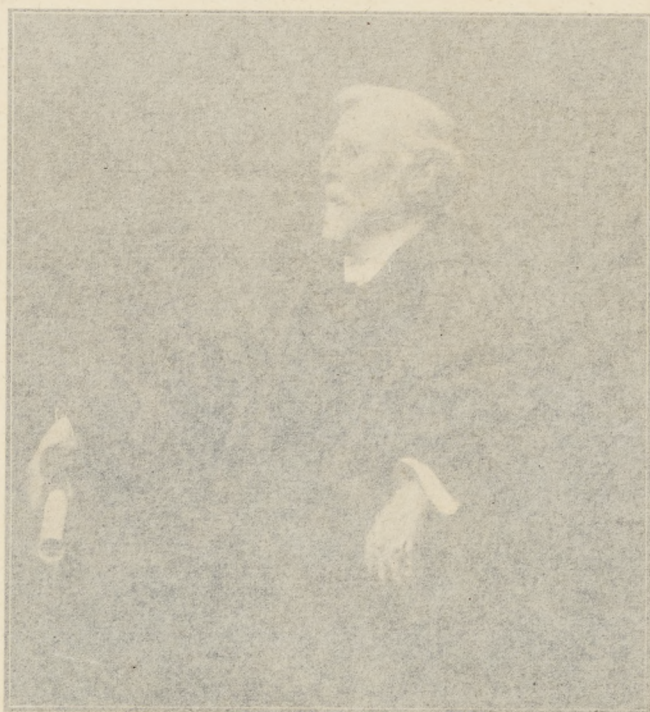
Mr. Bloomer, too, had a number of paintings in the exhibition, Mr. Stanton had several, Mr. Latimer was represented by one of his characteristic redwood interiors; then there was Mr. Altmann and Mr. Gamble and Mrs. Chittenden and Miss Froelich; each had a number of canvases. Mr. Cadenasso had an excellent example of his work, while Mr. Piazzoni had three, Mrs. Ackerman had several portraits and Mr. Martinez had also his portrait of Miss Holden which was honorably mentioned in Paris. Indeed it would seem that on closer inspection the ranks close up and it is not at all certain that the preliminary deduction is justified. We may as well



OXEN
BY MATILDA LOTZ

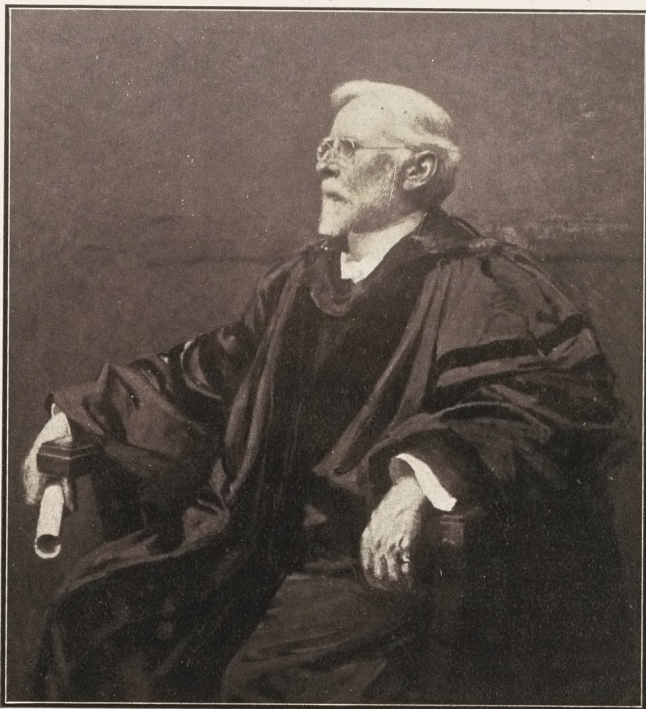
SPRING EXHIBITION
MARK HOPKINS INSTITUTE OF ART

PORTRAIT OF EX-PRESIDENT
MARTIN KELLOGG
UNIVERSITY OF CALIFORNIA
BY ORRIN PECK



PORTRAIT OF EX-PRESIDENT
MARTIN KELLOGG
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SPRING EXHIBITION
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TIGER AND SNAKE
BY ARTHUR PUTNAM

SPRING EXHIBITION
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complete the list and let the reader judge for himself. In oils it comprises Mr. Blendon R. Campbell, Mr. A. W. Best, Mr. H. C. Best, Mr. Carlos J. Hittel, Miss Annie F. Briggs, Mr. Bradford Peck, Miss Marion Drewe, Miss Wormser, Mr. Baumgartner, Mrs. Menton, Miss De Neale Morgan, Miss Hun-

ter, Mrs. Ackerman, Mrs. Bertha Stringer Lee, Mr. Raschen, Miss Plaw, Mr. Bull, Miss Whitefield, Mr. T. H. Thompson, Mr. Jules F. Pages, Sr., Miss Harmon, Miss Brannan, Miss McCarthy, Mrs. Courvoisier, Mr. Guy Rose, Miss McCormick, Mr. Sandona, Mr. Rogers, Miss Carpenter, Miss Daly, Miss Maher, Mr. Hale, Mr. Kunath, Miss Campbell, Miss Nicholl and Mr. Carlson. In water colors and pastels, Miss Helen Hyde, Mr. Haig Patigian, Miss Vivian, Miss Brewer, Miss Klauber, Mr. Harold, Mr. Dickinson, Mrs. F. M. Pettis, Miss Austin, Miss Graves, Mr. Otto Wix, Miss Briggs, Mrs. Thompson, Mr. Currier, Miss D. Kittridge, Miss Lucy E. Bacon, Mrs. Farnam, Mr. Cooke and Miss Nicholl. In miniatures, Miss O'Ryan, Miss Campbell and Mr. Kunath. In sculpture, Mr. Putnam, Miss Boyle, Miss Butler, Miss Beale, and Mr. Le Jeune.

Surely such a showing as this is as nearly representative as in view of the mutability of human affairs it is reasonable to expect, and an uncommon credit to any exhibition. Evidently the public thought so, for people came in great numbers to look and continued coming so that it was necessary to print a second edition of the catalogue and the pictures supplied a topic for discussion in the daily press until the end. Without venturing too deeply into the troubled questions of what constitutes success in such a display of works of art, it may safely be claimed that the Art Association's Forty-fifth Exhibition has won, at least, distinction.

THE
PHOTOGRAPHIC
SALON

Each human being has that within him which responds to art; it is an emotional part of our spiritual being. In some this sense is cultivated more than in others, but more or less it has been a part of the human soul since the day when pre-historic man first dipped his finger in the wet red earth and drew a line around the clay pot before setting it in the sun to dry.

Art has had and always will have myriad interpreters. Of these some are insincere but many are genuine toilers seeking the truth. And of those interpreting the truth each one does it differently according to his temperament, so that the results are as multitudinous, as similiar yet as varied, as the stars of a winter's night. The charm of the interpretation depends upon the medium employed and the insight, the feeling, the technical ability, in other words, the genius of the artist. But whether the medium be oils or ink, whether it be a painting by Titian or a wood-cut by Bewick, if it has the least mite of the leaven of truth, of sincerity, it will carry a message somewhere to some one.

And now comes Photography protesting that it, too, has some of this divine attribute, that it, too can interpret something more than a "detestable accuracy;" breaking its shackles of mechanical art, it asks to be led out of bondage in the Egypt of Commerce and be given a chance to prove itself in the Chosen Land of the Fine Arts. And judging by the salons, so called, that are now being held annually in the art centres of the world, and the class of work displayed, photography's claims are being seriously considered.



A STUDY
BY NELLIE BEALE

SPRING EXHIBITION
MARK HOPKINS INSTITUTE OF ART

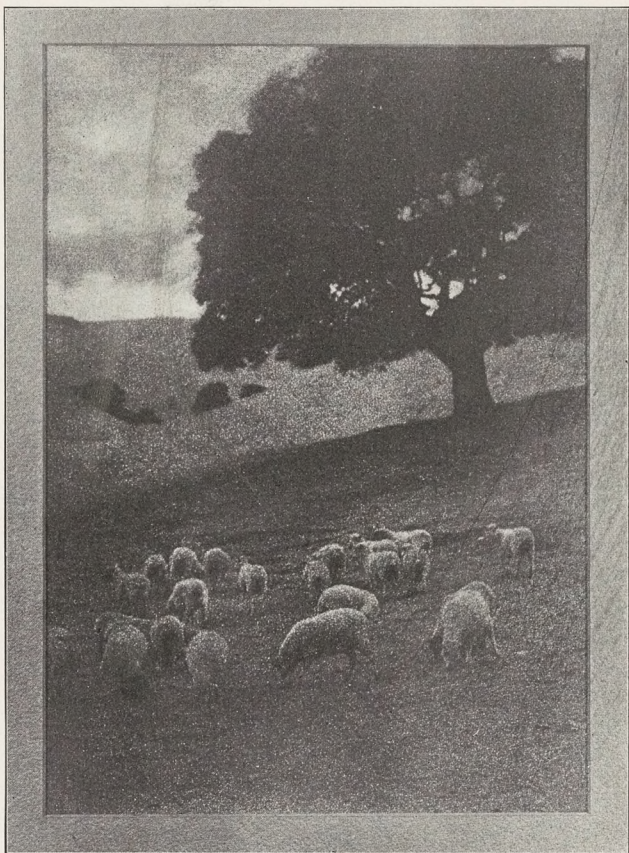
The Second Annual Exhibition of Photographs under the management of the California Camera Club and the San Francisco Art Association was held in the Mark Hopkins Institute of Art during February. To discuss the pictures in detail is out of the question; it would involve the writing of a book; to consider them in their entirety in this brief article is likewise impossible for it would mean the making of an epigram. This much may safely be said, that the photographer being more hampered in the expression of his individuality than is the worker in other mediums, the point of view of the spectator must be modified accordingly. There was undeniably some artistic work upon the walls, artistic work in the sense of pictures that were capable of arousing a subtle emotion in the beholder, that feeling which Professor Teufelsdröckh calls "the divine Idea." The power of the artist in these instances was made manifest in the fact that he had the insight to understand and the skill to portray. It is as though some one were to lay a friendly hand upon our arm as we go hurrying along, too intent upon our business, and detain us to point out some pretty bit of woodland or touching phase of human life. Such a hand, a hand that can transcribe heart pictures, whether it write them down in stories or fix them for us with chemicals on paper, is surely the hand of an artist.

THE SKETCH CLUB

The fifteenth exhibition of the work of the Sketch Club and Association of Allied Arts opened on April 23d with a reception for the members. The display was well up to the high standard which the Club has set for itself. There was a larger number of portraits than usual although not all of them were new to the picture-seeing public; there were also some excellent landscapes, and a number of clever studies of humanity in various walks of life. On May 16th the Club brought its interesting lectures on Japanese art to a close for the season.

THE CALIFORNIA SOCIETY OF ARTISTS

This new organization having for its object the furtherance of the interests of local art and artists opened its initial exhibition in the studio of Mr. Charles P. Neilson at 207 Sutter street on April 26th. The room and hallway were appropriately decorated, a



SHEEP AT NIGHT-FALL
BY A. L. COOMBS

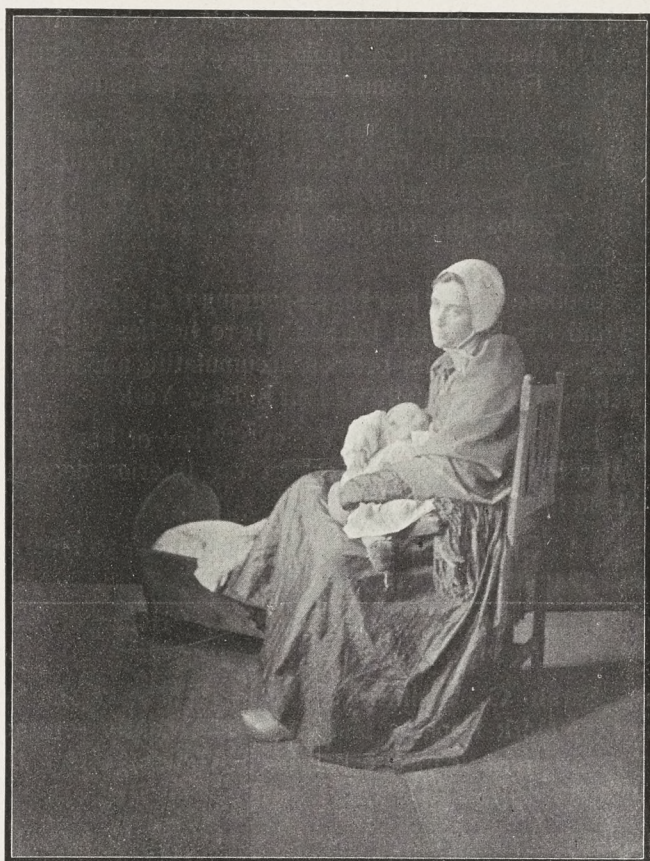
PHOTOGRAPHIC SALON
MARK HOPKINS
INSTITUTE OF ART

striking poster by Mr. W. H. Bull being one of the features. A handsomely printed catalogue with numerous illustrations and some clever caricatures was provided for the amusement and information of the large assembly of guests who availed themselves of the Society's invitation to view the pictures. The following artists contributed to the exhibition: Messrs. Baumgartener, Bull, Campbell, Dixon, Hunter, Jeffry, Judson, Kunath, Martinez, Neilson, Osborn, Piazzoni, Putnam, and Rixford; Mrs. Menton and Misses Boyle, Bremer, Curtis, Holden, Rixford, Kyle and Whitney.

THE MCKINLEY MONUMENT COMPETITION

The models submitted in competition for the monument to be erected in this city to the late President McKinley were placed on exhibition in the Mark Hopkins Institute during April.

The decision of the committee having the matter in charge was that none of the designs were entirely satisfactory and in accordance with the terms of the circular inviting the competition no selection was made. At a recent meeting of the committee it was determined to request three of the competing sculptors whose work most nearly approached general approbation to submit additional designs. The sculptors thus chosen are Mr. Douglas Tilden, Mr. Frank Happersburger and Mr. Robert I. Aitken. The committee reserves the right to reject any or all of the new designs, but will pay to each sculptor whose work is declined, the sum of two hundred dollars. The models are to be on a scale of not less than one inch to the foot and they must be submitted to the committee at the Mark Hopkins Institute not later than the first of September.



THE MOTHER
BY MYRA A. WIGGINS

PHOTOGRAPHIC SALON
MARK HOPKINS
INSTITUTE OF ART

STUDIO NOTES.

Monterey has become an artists' colony of late. Among those who were there in June were Mr. C. Chapel Judson, Miss Brady, Miss McCormick, Mr. A. F. Mathews, Mrs. Mathews, Miss Hunter, Mr. and Mrs. Fonda, Miss Schwamm and Mr. Nahl. Mr. Charles J. Dickman is about to build a studio there, while Mr. Charles Rollo Peters and Mr. Frank McComas have become permanent residents.

Mr. Edwin Deakin held an exhibition of some new paintings of California missions in his studio in Berkeley during the latter part of May. The missions represented are San Fernando, Rey de España, San Carlos Borromeo de Monterey, Santa Ines and La Purisima Concepcion.

Mr. Theodore Wores has been spending the winter and spring in Samoa and the Hawaiian Islands where he has been executing several orders for portraits besides accumulating a number of pictures which he will eventually exhibit in New York.

Miss Marion Holden held an exhibition of her etchings in May. Miss Holden is now at work on the interior decoration for the Oakland library.

Mr. E. W. Currier has moved his studio from 36 Geary street, to 372 and 374 Sutter street.

Mr. Charles Rollo Peters has sold his "House of Mystery," to a resident of New York.

Miss Sarah C. Whitney a former student of the School of Design at the Mark Hopkins Institute, has recently returned from Paris where for four years she has been studying under the celebrated sculptor, Rodin.

Mr. Keith has recently finished a portrait of Mrs. Jane K. Sather of Oakland for the University of California. The painting purchased of Mr. Keith by Mr. Jacob Schiff of New York some two years ago has been presented by that gentleman to the National Gallery at Hamburg.

Mrs. Alice B. Chittenden, Assistant Professor of Drawing in charge of the Saturday Class in the School of Design, has taken a year's leave of absence. Mrs. Chittenden will spend a portion of

the summer sketching on the coast of Maine and will then open a studio in New York for the execution of several orders. The Alumni of the School of Design gave a dinner at the Maison St. Germain in honor of Mrs. Chittenden prior to her departure.

Miss Maren M. Froelich has been appointed Assistant Professor in the School of Design in charge of the Saturday Class during the absence of Mrs. Chittenden. Miss Froelich was for many years a student in the School of Design where she achieved honors for the excellence of her work. After graduating, Miss Froelich became a teacher of drawing and painting in the Irving Institute and also found time in the intervals of the practice of her profession to give more or less private instruction. Miss Froelich is thus well qualified both by ability and experience for the duties of her new position.

The bronze bust of the late President McKinley by Mr. Robert I. Aitken was unveiled at the McKinley School in Berkeley on April 21st.

Mary Curtis Richardson has sold her painting, "Mother and Child", which attracted so much attention at the recent exhibition of her pictures.

Mr. John M. Gamble left the city on April 25th for New Jersey, where he has several orders to execute. He will probably be absent three months.

Mr. H. J. Breuer has been spending the spring in Santa Barbara, recuperating from a severe illness.

Mr. A. Altmann, the artist member of the Park Commission has presented the Park Museum with some valuable etchings by Rodin.

Mr. Amedee Joullin has taken possession of his new studio at 207 Sansome street.

Mr. Julian Rix who has resided in New York for the last twenty years spent part of the winter and spring in California.

Miss Gertrude F. Boyle, a former student of the School of Design, has modeled a bust of the late Professor Joseph Le Conte which has been greatly commended and will probably be cast in bronze and ultimately find a place in the University library.

ELECTION OF OFFICERS

The San Francisco Art Association elected the following officers for the year 1902-1903. President, Willis E. Davis; First Vice-President, James W. Byrne; Second Vice-President, L. P. Latimer; Secretary, Henry Heyman; Treasurer, Horace L. Hill; Directors, Chauncey R. Winslow, James D. Phelan, Horace G. Platt, Henry M. Holbrook, Frederick Tillmann, Jr. and Newton J. Tharp.

ANNUAL AWARDS IN THE SCHOOL OF DESIGN

The California School of Design, Mark Hopkins Institute of Art, closed its 28th year on April 15th. The annual exhibition and reception for the students and their friends, was held in the Mary Frances Searles Gallery during the evening. The following is the list of awards:

Honorable mention: Life and Portrait Class, Painting, George D. Dannenberg; Drawing, Alan P. Rixford, George D. Dannenberg, Eleanor W. Plaw, Harold M. Sickal, Perham W. Nahl and Edmund F. Russ. Sculpture, Life and Antique: Winifred Stateler, Victoria E. Stewart. Antique Class, Drawing, Georgia G. Graves, Esther A. Hunt, Mary G. Jenney; Perspective and Sketch Class, Perspective, Victoria E. Stewart; Sketch, Louis J. Rogers; Anatomy, Class mention for general excellence. Night School, Life Class, Drawing, Harry B. Blatchly, Chester Beach; Antique Drawing, M. Le Page Rollins. Saturday Class, Drawing, Carmen Artal.

The following students were awarded Art Association Scholarships for 1902-1903: George D. Dannenberg, Harold M. Sickal, Thomas A. McGlynn, Ida Brown, Victoria E. Stewart, Ada Davis, Nellie C. Beale, Winifred Stateler.

SUPPLEMENT

OF THE

MARK HOPKINS INSTITUTE REVIEW OF ART

THE CALIFORNIA SCHOOL OF DESIGN

The School of Design, of the Mark Hopkins Institute of Art, held its annual exhibition in April. The excellent character of the year's work warranted its being placed on the walls of the principal gallery of the Institute, and the importance thus given it was afterwards fully justified by the interest it aroused. The success of this exhibition and the fact that it celebrated in a way the Thirtieth Anniversary of the organizing of the San Francisco Art Association makes a few words about the school appropriate.

It was in March, 1872, that the Association was established by certain leading artists and public-spirited citizens whose object was the promotion and cultivation of the Fine Arts in the community. In furtherance of these aims one of the first acts of the Association was the founding of an academy for the teaching of drawing, painting and modeling. This academy, called the California School of Design, began its career on February 9, 1874. In the previous year Hon. William Alvord, President of the Association, had corresponded with the French Minister of Fine Arts with a view of purchasing a collection of casts for the use of the school. But the French government, in courteous acknowledgment of the liberal subscriptions made by the citizens



ENTRANCE
TO THE
SCHOOL OF DESIGN

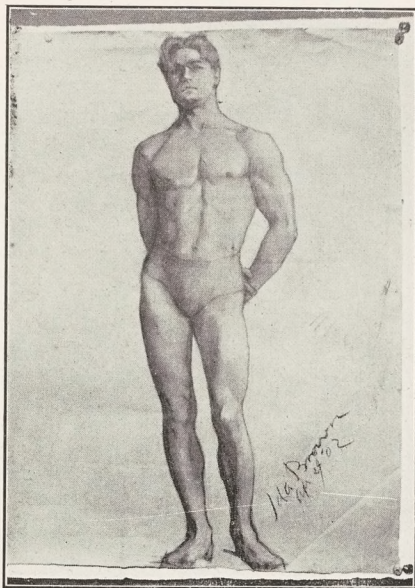
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INSTITUTE
OF ART



STUDY: PORTRAIT CLASS
BY ALLAN P. RIXFORD

SCHOOL EXHIBITION
MARK HOPKINS
INSTITUTE OF ART

of San Francisco to a relief fund for the sick and wounded soldiers of France during the Franco-Prussian war, generously gave the Art Association an admirable collection of copies from the original marbles in the Louvre, including twenty-five pieces of the Parthenon frieze. The Association at the same time bought additional casts, and studies to the value of a thousand dollars. This very creditable equipment for so young a school has been added to most liberally in subsequent years, sometimes by purchase, sometimes through the generosity of individuals, notably that of Mr. Edward F. Searles, who has presented the school with a large number of busts, bas-reliefs and life-size statues, replicas of the work of the most famous sculptors.



LIFE CLASS
STUDY BY
IDA BROWN

SCHOOL EXHIBITION
MARK HOPKINS
INSTITUTE OF ART

Public exhibitions of the work of the pupils were held at the close of each session and prizes consisting of two gold medals, three silver medals and four diplomas were awarded at the end of each year. The gold medals, one for painting and one for drawing, were afterwards named the William Alvord and Benjamin P. Avery medals in complimentary recognition of the services these gentlemen had rendered the Association and the School. These prizes were supplemented in 1891 by a gift from Mr. W. E. Brown of a sum of money to be applied annually to the purchase of a gold medal to be awarded to the scholar doing the best drawing in the life class, to be known as the W. E. Brown medal, and in 1894, by a similar gift from Mr. James D. Phelan, for a gold medal to be awarded annually to the pupil doing the best work in the modeling class. In later years it was found desirable to change these prizes

into annual scholarships, eight of which are now awarded at the close of each school year.

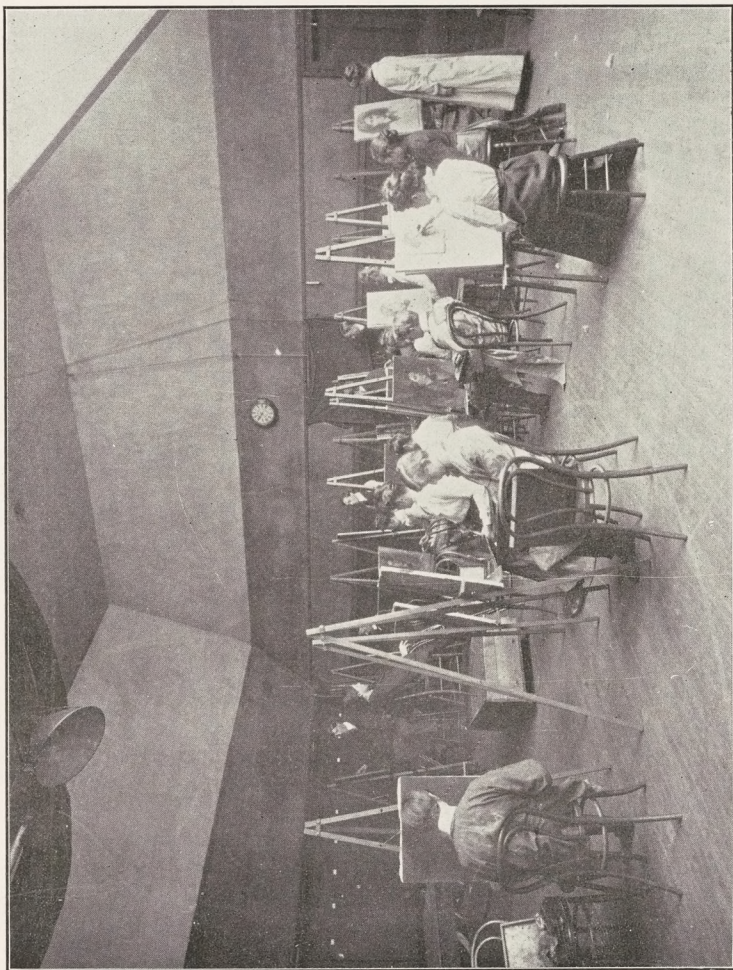
Mr. Virgil Williams, an artist of great ability, who had studied for ten years in the best academies of Rome, was the first director and instructor of the school, which office he held until his death in December, 1886. Since that time the faculty has been gradually enlarged to meet the increasing demands of the school and has comprised among its members nearly all of the well-known artists of California, among whom may be mentioned Mr. Thomas Hill, Mr. Ernest Narjot, Mr. W. E. Rollins, Mr. Emil Carlson, Mr. Amedee Joullin, Mr. R. D. Yelland, Mr. Oscar Kunath, Mr. Lee Lash, Mr. Harry Stuart Fonda and Mr. Douglas Tilden. From time to time new departments have been added, such as classes for model-

ing from the life and antique; night classes for drawing from the life and antique, and a Saturday class in drawing for the accommodation of teachers and pupils of the public schools. In 1893 the school became affiliated with the University of California, entitling it to confer a University Certificate of Proficiency in the Graphic Arts. The faculty is composed at the present time of the following members: Mr. Arthur F. Mathews, Dean, in charge of the classes in painting from life, costumed model, head and still life; Mr. John A. Stanton, in charge of the daily classes in drawing from the antique and still life; Mr. Robert I. Aitken, in charge of the classes in modeling from life and from casts; Mr. Aaron Altmann, in charge of the classes in



STUDY: SKETCH CLASS
BY GRACE DAWSON

SCHOOL EXHIBITION
MARK HOPKINS
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PORTRAIT CLASS
SCHOOL OF DESIGN

MARK HOPKINS
INSTITUTE OF ART



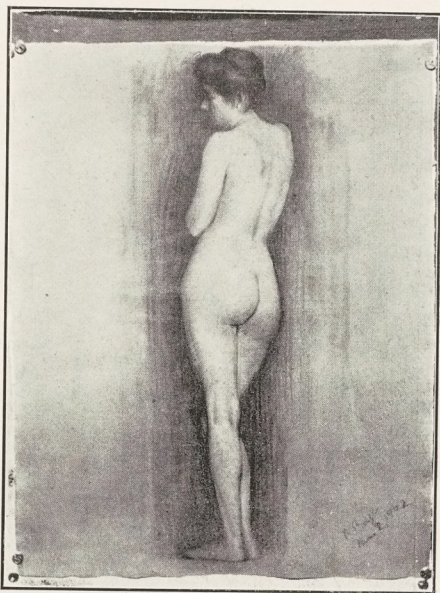
WOMEN'S MODELING CLASS
SCHOOL OF DESIGN

MARK HOPKINS
INSTITUTE OF ART

perspective and sketching; Mr. C. Chapel Judson, in charge of the night classes; Mrs. Alice B. Chittenden, in charge of the Saturday class; Mr. Robert H. Fletcher, lecturer on history of art, and Dr. Harry E. Alderson, lecturer on anatomy. The affairs of the school are under the immediate control of a committee appointed by the Board of Directors of the Association, the membership of the present committee consisting of Mr. L. P. Latimer, Chairman; Mr. Harry W. Seawell, Secretary; Mr. Henry Heyman, Miss Evelyn McCormick, Mr. Newton J. Tharp, Miss Mary C. Brady, Mr. Frederick Tillmann, Jr. and Mr. John M. Gamble.

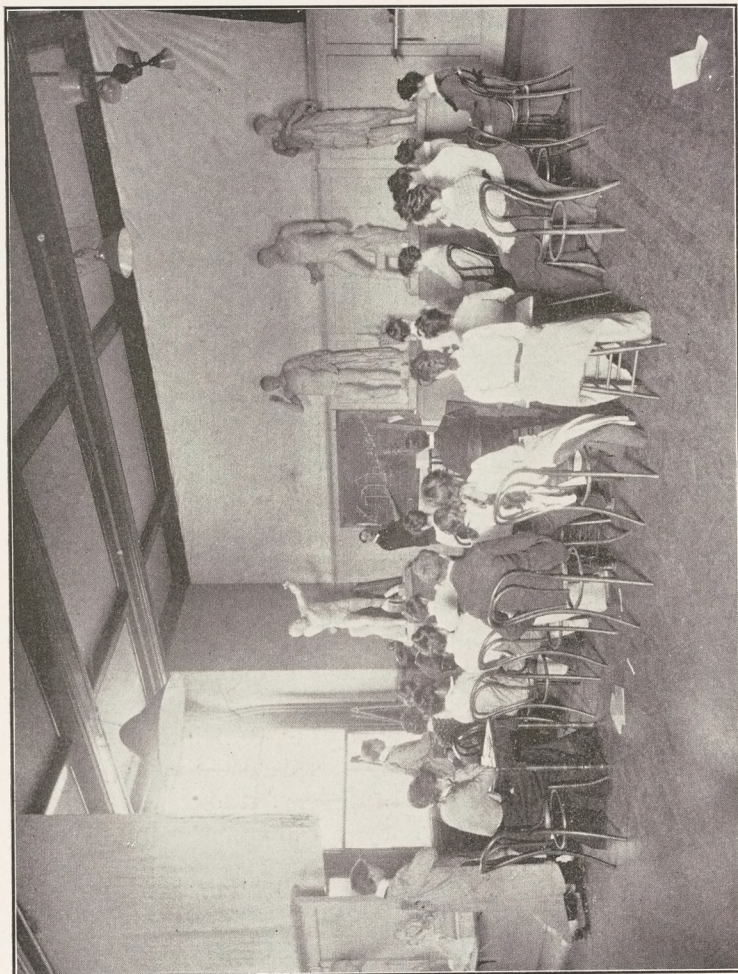
Housed at first in rented rooms of rather inadequate proportions the conditions of the school were steadily bettered by the fostering care of those having its interests in charge until finally through the munificence of Mr. Edward F. Searles it entered into possession of its present admirable home. Mr. Searles deeded the property now known as the Mark Hopkins Institute of Art to the University of California for the uses of the Art Association, in February, 1893. The following year he remodeled one of the buildings for the exclusive use of the school.

This school building is a three-story edifice heated with a furnace and having all the appliances and conveniences of a modern school of art. In addition to these extensive accommodations the still further expansion of the classes has necessitated the fitting up of the lower story of the recently built Mary Frances Searles Gallery for the modeling department. All of the rooms are spacious, well-ventilated and comfortable, while the beautiful and picturesque



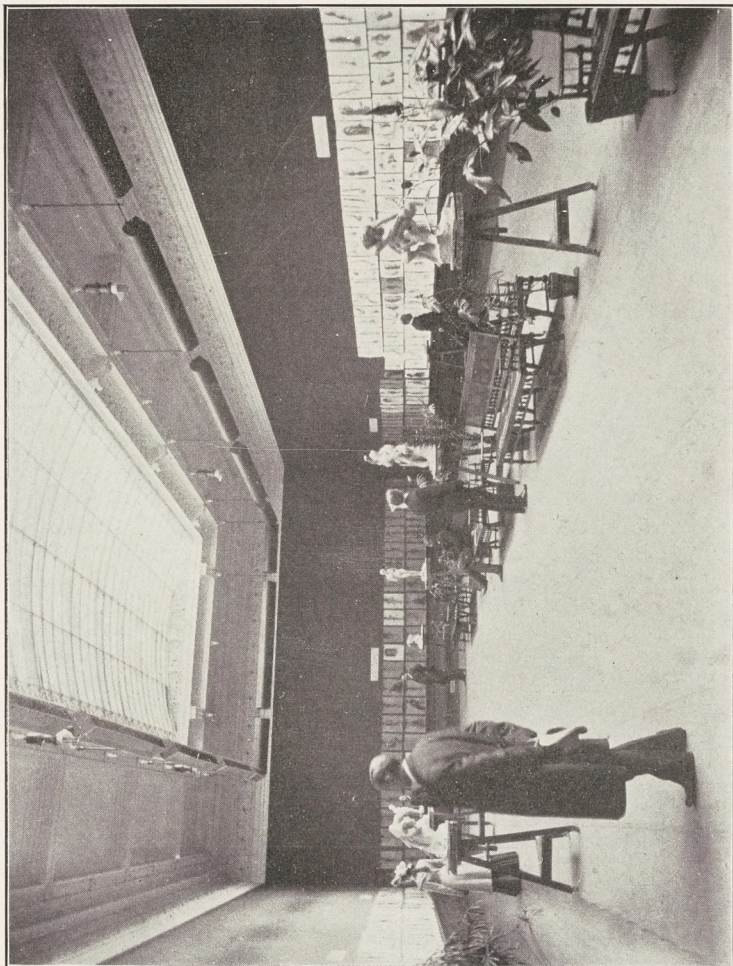
LIFE CLASS
STUDY: BY
BERTHA BOYE

SCHOOL EXHIBITION
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THE CLASS IN PERSPECTIVE
SCHOOL OF DESIGN

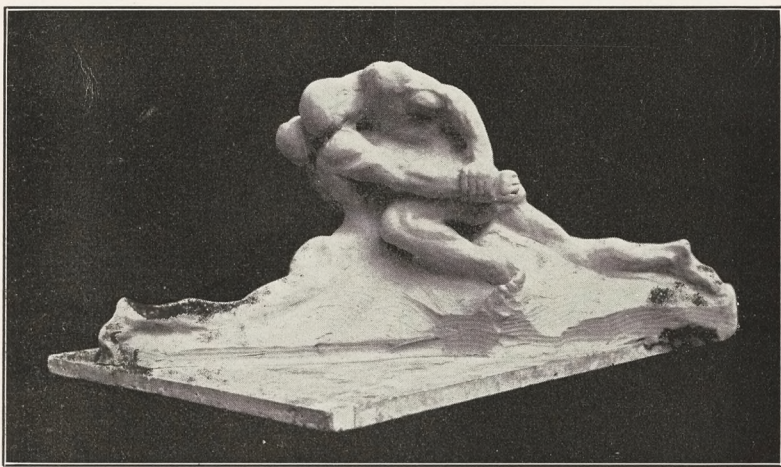
MARK HOPKINS
INSTITUTE OF ART



ANNUAL EXHIBITION OF
THE SCHOOL OF DESIGN
MARY FRANCES SEARLES GALLERY

MARK HOPKINS
INSTITUTE OF ART

grounds in which the school is situated and the adjacent art museum with its picture galleries, art library and reading room, to which the students have free access, all serve to render the school unusually attractive. In fact, with its able corps of instructors, its past traditions, its excellent present facilities and equipment for practical work and its congenial surroundings there are few schools in the country that surpass it. This assertion is amply borne out by the reputation that the school has achieved not only in this country but in Europe where the late Benjamin Constant took occasion to publicly compliment it before his class in the Julian Academy. And if any further evidence is needed it may be found in the long list of its students who have in after life achieved not only distinction for themselves but honor for the city and state in which they were educated.



WRESTLERS--A QUICK STUDY IN COMPOSITION;
MODELING CLASS,
BY ADA DAVIS

SCHOOL EXHIBITION
MARK HOPKINS
INSTITUTE OF ART

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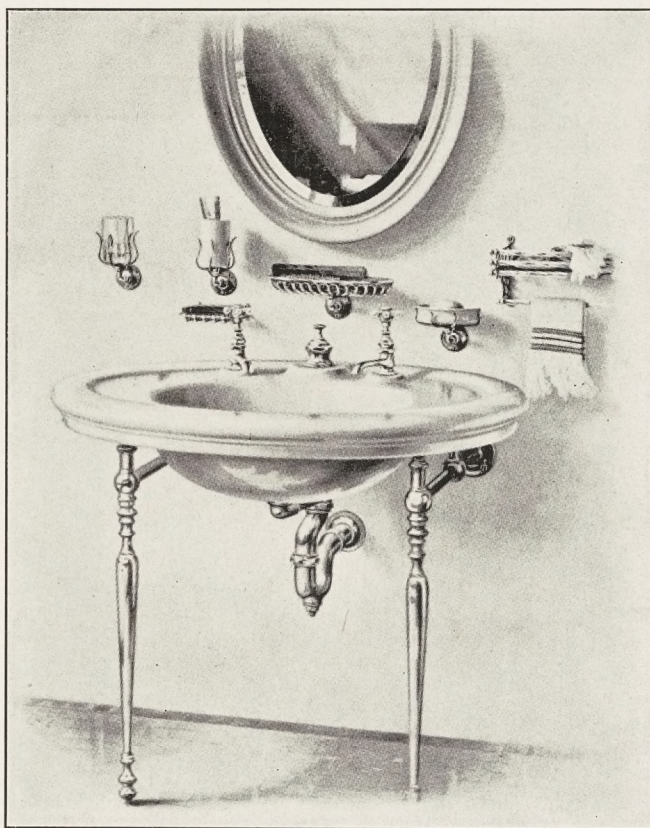
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